



VOCAL.

AVE MARIA. DUET IN G. Sop. & Ten...	5. [☆]
AVE MARIA. DUET IN E. Sop. & Alt...	3½
TE DEUM. IN D. (Octavo).....	7½

INSTRUMENTAL.

WEDDING MARCH. OP. 27.	5. [☆]
TWILIGHT. REVERIE. OP. 28.....	5.
GAVOTTE. OP. 29.	5.
DEVOTION. ROMANCE. OP. 34.	5.
FIFTEEN STUDIES AND AMUSEMENTS. 15.	

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To Mrs. HANS KOHLER

WEDDING MARCH**Allegro moderato.****ALOIS F. LEJEAL, Op. 27.**

The musical score is written for piano and consists of four systems of music. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*pp*) dynamic. The third system features a forte (*ff*) dynamic. The score includes various musical notations such as chords, triplets, and slurs.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical elements such as chords, single notes, and slurs. Dynamics are indicated by *p* (piano), *f* (forte), and *p dol:* (piano, dolce). Articulation is marked with *espressivo*. Fingerings are indicated by numbers 1-5. Some notes are marked with a '3' and a slur, indicating triplets. The piece concludes with a double bar line and repeat dots.

p *f*

espressivo
p dol:

cresc:

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in a key with one sharp (F#) and a 3/4 time signature.

The first system shows the beginning of the piece with a treble staff containing a series of chords and a bass staff with a triplet of eighth notes. The second system includes a *cresc:* marking. The third system features a *mf* marking and a *p* marking. The fourth system shows a *f* marking. The fifth system includes a *dim:* marking.

p

f

ff

p

cresc.

mf

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various dynamics and articulations:

- System 1:** Starts with a forte (*f*) dynamic. The right hand features a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment.
- System 2:** The right hand continues with chords and triplets. The left hand has a brief rest followed by a return to the eighth-note pattern. A piano (*pp*) dynamic marking appears in the middle of the system.
- System 3:** The right hand features a triplet of eighth notes. The left hand continues with the eighth-note accompaniment.
- System 4:** Starts with a fortissimo (*ff*) dynamic. The right hand plays a series of chords, and the left hand has a more active eighth-note accompaniment.
- System 5:** The right hand begins with a piano (*p*) dynamic, followed by a forte (*f*) section. The left hand continues with the eighth-note accompaniment, including a triplet of eighth notes.

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a series of chords and triplets in both hands.
- System 2:** Continues the triplet patterns in the right hand, with a more active bass line.
- System 3:** Shows a transition with more complex chordal structures and a steady bass line.
- System 4:** Includes dynamic markings *ff*, *ffz*, and *p*. A performance instruction *cresc: e string:* is present. The system ends with a repeat sign.
- System 5:** Begins with a *ff* dynamic and features a series of chords and a more active bass line, concluding with a repeat sign.

CAREFULLY SELECTED, GRADED AND CLASSIFIED BULLETIN

OF MUSIC FOR PIANO-FORTE (SOLO)

Designed as an assistant to TEACHERS and PUPILS in deciding at a glance the style and appropriateness of the pieces required.

The Figure 3, 4, 5 or 6 after the name of a piece denotes its degree of difficulty; figure 3 representing a moderately easy one, and figure 6 a difficult one.

SENTIMENTAL, EXPRESSIVE and POETICAL
IN CHARACTER.

Consisting of Reveries, Idylles, Lullabies, Meditations, Tyrolennes, etc., etc., from Grades 3 to 6.

Special attention is called to Nos. 37, 38, 40, 42, 46, 49 and 61.

35. Alone. Rondo. (Verlassen.) 4 Cooper. 60
For Rhythm.
36. Aus meiner schönsten Zeit. Rondo. (My happiest time.) 4 Cooper. 60
Tremolo, Sixths and Arpeggio playing.
37. Autumn Leaves. Reverie. 4 Staab. 50
Rhythm and crossing of the hands.
38. Berceuse. Rondo. 4 Stetson. 40
Cantabile in the left hand.
39. Chant de la Bergère. Rondo. (Song of the Shepherdess.) 3 Adams. 50
Arpeggios and Rhythm.
40. Chanty. 4 Brandeis. 50
For expression with subdued acc.
41. Crépuscule. Etude. (Twilight.) 5 Bartlett. 60
For flowing style with subdued acc.
42. Devotion. Prayer. 4 Mayer. 40
Broken chords, and melody with extended Arpeggios.
43. Eventide. Meditation. (Zwielicht.) 5 Jones. 75
Broken trill for right hand.
44. Farewell. Morceau. 4 Hoffman. 50
For expression and style.
45. Floating with the Tide. Caprice. 4 Meisinger. 50
Arpeggio chords and broken sixths.
46. Forest Musings. Reverie. 5 Hoffman. 75
For expression and style.
47. Lullaby. (Mother's Song.) 4 Pattison. 50
For expression, with broken chord acc.
48. Mignonette. Caprice. 4 Stetson. 40
For crossing of hands.
49. Moonlight Serenade. Reverie. 4 Mueller. 50
Broken chords, thirds, sixths and octaves.
50. Mountain Daisy. Tyrolenne. 4 Meyer. 50
For Rhythm.
51. Music of the Pines. Idylle. 3 Phelps. 50
With Staccato and Arpeggio acc. for right hand.
52. My Happiest Time. Rondo. (Aus meiner schönsten Zeit.) 4 Cooper. 60
Tremolo, sixths and Arpeggios.
53. Now I Lay me down to Sleep. Transcription. Crossing hands and Tremolo. 4 Berg. 50
54. Nun and the Fountain. Illustration. 6 Sherwood. 1.00
Extended chords with Arpeggio acc.
55. On the Rigi Kulm. Reminiscence. 4 Mueller. 60
For Rhythm.
56. Pensive Thoughts. Reverie. 4 Kleber. 50
Arpeggio and broken chords.
57. Remembrance. Song without words. 3 Kleber. 50
Melody in left hand.
58. Reminiscence of Switzerland. Tyrolenne. 4 Mueller. 60
For Rhythm.
59. Sadness. Nocturne. (Tristesse.) 3 Mayer. 30
For Rhythm.
60. Solitude. Meditation. (Waldesamkeit.) 4 Cooper. 60
Broken Chords.
61. Song of the Shepherdess. Reverie (Chant de la Bergère.) 3 Adams. 50
Arpeggios and Rhythm.
62. Sunset on the Lake. Rondo. 4 Verrinder. 50
Broken chords and Arpeggio passages.
63. Trusting Heart. Melodie. 3 Mayer. 35
Melodie.
64. Twilight. Etude. (Crépuscule.) 5 Bartlett. 60
Flowing melody with subdued acc.
65. Under the Lindens. Idylle. 4 Warren. 75
Expression and Rhythm.
66. Verlassen. Rondo (Alone.) 4 Cooper. 60
For Rhythm.
67. Waldesamkeit. Meditation. (Solitude.) 4 Cooper. 60
Broken chords.
68. Zwielicht. Meditation. (Eventide.) 5 Jones. 75
Broken trill for right hand.

TREMOLLO, ARPEGGIO AND ORNAMENTAL
PLAYING ILLUSTRATED.

Consisting of Nocturnes, Melodies, Pastorales, Characteristic Pieces, Romances, etc., etc., for Salon or Parlor. Grades 3 to 6.

Special attention is called to Nos. 100, 104, 106, 113, 120, 124, 126 and 129.

100. Adoration. Melody. 4 Mayer. 40
Arpeggio passages for left hand, and Arpeggio chords.
101. Ange des Fleurs. Nocturne. (Angel of Flowers.) 5 Hoffman. 1.00
Trills and Arpeggios.
102. Au Printemps. Transcription. (Spring Song.) 5 Lebeau. 50
Arpeggios and Octave Tremolo.
103. Das Mailüfterl. Nocturne. (May Breezes.) 4 Lange. 50
Arpeggios and Tremolo.
104. Day Dream. Reverie. 3 Suds. 50
Thirds and Broken Chords.
105. Daylight. Mazurka Caprice. 3 Pattison. 60
Scales and Arpeggios.
106. Dreaming under the Elms. Romanza. 3 Phelps. 40
Arpeggios.
107. Elfyn Whispers. Caprice. 4 Davenport. 40
Arpeggio Chords and Passages.

ORDER ANY PIECE EITHER BY ITS TITLE OR NUMBER, AS MAY BE CONVENIENT.

108. Ever thine Own. Morceau. (Ewig Dein.) 3 Hagemann. 50
Crossing of hands, Arpeggios, and Tremolo.
109. French. Favorite Air. Transcription. 4 Walls. 40
Arpeggio Chords.
110. Golden Chimes. Rondoletto. 4 Abl. 60
Casting off Octaves and Glissando passages.
111. Harpe Edienne. Morceau. 5 Wells. 70
Arpeggios.
112. In der Alpenhütte. Idylle. 4 Lange. 50
Arpeggios.
113. La Filieuse. Etude. (Spinning Girl.) 6 Raff. 75
Broken Chord acc. for alternate hands.
114. Lohengrin. Fantasie. 5 Spindler. 75
Tremolo, Broken Chords, and Ornaments.
115. Longing for Home. Pastorale. 4 Walls. 40
Arpeggios and Broken Chords.
116. Lorelei. Nocturne. 5 Seeling. 60
Arpeggio passages for left, and chords for right, hand.
117. Magic Harp. Caprice. 5 Trekkell. 75
Arpeggios.
118. May Breezes. Nocturne. (Das Mailüfterl.) 4 Lange. 50
Arpeggios and Tremolo.
119. Midnight. Redova Fantastique. 4 Pattison. 75
Arpeggios and Grace notes.
120. Musical Clock. Polka Elegante. (Uhrenspiel.) 3 Bley. 40
Ornaments and Staccato playing.
121. Nightingale's Trill. Transcription. 5 Hoffman. 60
Trills and Arpeggios.
122. On the Lake by Moonlight. Nocturne. 5 Davis. 50
Chain Trills.
123. Queen of Flowers. Nocturne. (Reine des Trills and Arpeggios.) 5 Hoffman. 1.60
124. Rivulet. Caprice. 5 Brandeis. 75
Grace, and Arpeggio acc. for both hands.
125. Sober's Dream. Morceau. (Reve du Matelot.) 4 Fallman. 50
Arpeggios and Tremolo.
126. Silver Bells. Nocturne. 3 Mueller. 50
Arpeggios, Tremolo, and Grace notes.
127. Song of the Brook. Pastorale. 4 Warren. 75
Arpeggios, Tremolo, and Trills.
128. Spinning Girl. Etude. (La Fileuse.) 6 Raff. 75
Broken Chord acc. for alternate hands.
129. Tambourine and Castanets. Morceau. Characteristic. 4 Fischer. 50
Grace Notes and Tremolo.
130. The Magic Harp. 4 Jensen. 40
Light Staccato playing, with repeated Notes.

FOR PRACTICE OF OCTAVES, THIRDS AND SIXTHS,

including pieces of Peculiar Rhythm, of various Grades, in the form of Gavottes, Menuets, Melodies, Themes, etc., etc., for Salon or Parlor.

Special attention is called to Nos. 154, 155, 157, 160, 164, 165, 166, 170 and 174.

154. Alla Bourée. 4 Tours. 50
Well defined Rhythm.
155. Au Clair de Lune. Reverie. (In the Moonlight.) 4 Reynold. 75
Octaves.
156. Bourée. Troisième Sonata de Bach. 5 Dulcken. 50
Octaves, Thirds, Sixths and Chords.
157. Dance of the Snowflakes. Caprice. 4 Warren. 75
Staccato Octaves, Thirds and Chords.
158. Danza. Caprice. 6 Gotschalk. 75
Casting off Octaves, Thirds and Chords and peculiar Rhythm for left hand.
159. Dream Life. Theme Varié. 5 Wilson. 60
Staccato acc. for right, and melody in left, hand, with Arpeggios and Octave Tremolo.
160. Gavotte. 5 Archer. 40
Independence of left, from right, hand.
161. Gavotte. 4 Brandeis. 50
Marked accentuation, and Octaves for left hand.
162. Gavotte. 4 Illey. 50
Staccato Octaves, Thirds, and Chords.
163. Gavotte. 5 Saint-Saens. 50
Thirds, and Octaves with Thirds.
164. Gavotte. 4 Solomon. 40
Staccato playing.
165. Gavottina. 5 Brandeis. 50
Rhythm and Style.
166. Harmonieuse. Gavotte. 5 Mills. 50
Rhythmic Chords, Octaves, and Thirds.
167. Heilmiche Liebe. Gavotte. (Secret Love.) 3 Reuch. 50
Light Staccato playing.
168. In the Moonlight. Reverie (Au Clair de Lune.) 4 Reynold. 35
Octave playing.
169. L'Horloge du Village. Morceau Descriptif. (Village Clock.) 3 Veley. 50
Rhythm.
170. Menuet. 4 Mayhath. 60
Marked accentuation and contrast of the Staccato and Legato.
171. Minuet de Boccherini. 4 Dulcken. 60
Arpeggios, Chords, Octaves, and Thirds.
172. Pomponette. Air à Danser. 4 Durand. 40
Light Staccato playing.
173. Reveries de Marguerite. Melodie Mazurka. 3 Fung. 40
Light Staccato playing.
174. Secret Love. Gavotte. (Heimliche Liebe.) 3 Reuch. 50
Light Staccato playing.
175. Un Ballo in Maschera. Transcription. 5 Hoffman. 75
Octaves and Chords.
176. Village Clock. Morceau. (L'Horloge du Village.) 3 Veley. 50
Rhythm.

BRILLIANT AND STYLISH PIECES,

consisting of Barcarolles, Mazurkas, Polonaises, Reveries, Scherzos, etc., etc., of various Grades, for Salon or Parlor.

Special attention is called to this entire selection.

200. Barcarolle. Second. 6 Mills. 75
Very melodious, and replete with Arpeggio passages.
201. Break of Day. Reverie. 4 Mueller. 80
Arpeggios for alternate hands.
202. Chimes of the Chapel of the Sacred Heart. 5 Dulcken. 50
Characteristic piece, with Broken Chords, Octaves and Arpeggios.
203. Diavolina. Morceau de Salon. 4 Lange. 50
For a light touch.
204. Evening Thoughts. Meditation. 5 Mills. 1.00
Melody in left, and Broken Chord acc. in right, hand.
205. Fairy Serenade and Idylle. 4 Sieboth. 60
Octaves, Chords, Arpeggios and Tremolo.
206. Fascination. Mazurka Impromptu. 5 Mills. 75
Style, and light Scherzando playing.
207. Firelight Fancies. Caprice. 4 Wilson. 50
Octaves, Chords, and Tremolo.
208. Geraldine. Mazurka Elegante. 4 Bassford. 50
Arpeggios, Octaves and Chromatic Scale.
209. Last Smile. Scherzo Brillante. (Le Dernier Sourire.) Transposed in F. 5. Wollenhaupt. 1.00
Alternate Light Staccato and Legato playing.
210. Le Carillon de la Chapelle de Sacre Cœur. 5 Dulcken. 50
Characteristic piece, with Broken Chords, Octaves and Arpeggios.
211. Love's Sunset. May. Gavotte. 5 Neuhoef. 75
Tremolo, Arpeggios and Ornaments.
212. Mandolinata. Mazurka. 5 Meyer. 60
Rhythm.
213. Mazurka de Salon. 4 Fairland. 50
Light Staccato playing, Arpeggios, and runs.
214. Meditation au Soir. (Evening Thoughts.) 5 Mills. 1.00
Melody in left, and Broken Chord acc. in right, hand.
215. Murmuring Zephyrs. Mazurka Brillante. 5. Wollenhaupt. 1.00
Quick Arpeggio and Light Staccato playing.
216. Musings. Mazurka. 5 Bartlett. 50
Rhythm and Style.
217. Prelude. Polonaise form. 5 Sieboth. 50
Chords and Arpeggios.
218. Polonaise. 5 Bassford. 60
Rhythm and Runs.
219. Polonaise. Caprice Quasi. 4 Warren. 75
Broken Chords.
220. Raindrops at Eve. Morceau de Salon. 5 Conkey. 50
Broken Chord acc. for both hands.
221. Recollections of Home. Caprice Populaire. 5 Mills. 1.00
Velocity, and Arpeggio passages.
222. Scherzo. 5 Brandeis. 80
Light touch.
223. Song of the Woods. Reverie. (Waldlied.) 5 Frommel. 50
Rhythm.
224. Sorento. Barcarolle. 5 D'Ernesti. 50
Staccato passages and Ornaments.
225. Spinning Song. From Wagner's "Flying Dutchman." Paraphrase de Concert. 6. Wollenhaupt. 1.25
Light touch.
226. Spinning Wheel. (Spinnrädchen.) 5 Spindler. 75
Melody, with Broken Trill.
227. Waldlied. Reverie. (Song of the Woods.) 5 Frommel. 50
Rhythm.

VELOCITY AND PRESTO MOVEMENTS

ILLUSTRATED,

being a collection of Caprices, Impromptus, Tarantelles, etc., etc., of various Grades, for Salon or Parlor.

Special attention is called to this entire selection.

228. Amina. Saltarella. 5 Cheneau. 75
Aural Flashes. Caprice. 6 Wood. 60
Runs, Arpeggios, and Broken Chords.
230. Danse Rustique. 5 Mason. 75
Velocity and Light Touch.
231. Fairy Fingers. Etude Caprice. 6 Mills. 75
Velocity of right hand.
232. Grande Tarantelle. 5 de Blanck. 1.00
Triplet Runs, and Arpeggios.
233. Les Deux Papillons. Caprice. (Two Butterflies.) 5 Hoffman. 50
Rapid change of hands in Presto passages.
234. Murmuring Fountain. Caprice. 5 Mills. 1.00
Velocity of right hand, with accented notes for the melody.
235. Pearls of Dew. Impromptu de Salon. (La Rose de Perles.) 4 Egghard. 40
Velocity of right, and staccato acc. for left, hand.
236. Saltarella. 5 Mills. 75
Triplet Runs for both hands.
237. Silver Bells. Caprice. (Silberglockchen.) 4 Spindler. 50
Velocity.
238. Spinning Wheel. Caprice (Spinnrädchen.) 5 Bendel. 40
Triplet Runs, and grace notes in left, hand.
239. Tarantelle. First in A. Op. 13. 5 Mills. 1.00
Velocity for both hands.
240. Tarantelle. Second in B. Op. 20. 5 Mills. 1.00
Velocity and Velocity.
241. Tarantelle. 4 Morris. 75
Velocity.
242. Tarantelle. 4 Mayer. 60
Velocity for right hand.
243. Two Butterflies. Caprice. (Deux Papillons.) 5 Hoffman. 50
Rapid change of hands in Presto passages.
244. Veloxe. Impromptu de Concert. 4 Ritter. 1.00
Velocity.
245. Whirlwind. Tarantelle Imitative. 4 Warren. 1.00
Triplets, Runs and Chords.

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